EVENING LEDGER NEWS

Weekly Service Launched

Through 185 Theatres With

Aid of Universal

By the Photoplay Editor Fans in some 188 moving picture theatres in the Philadelphia district will see

the following words flashed upon the screen tonight, "Philadelphia Evening Langers Universal Animated Weekly." It will mean the co-operation of the EVENING LEDGER's news forces with the camera

men of one of the largest and best equipped

motion picture companies of America in

The Evening Lenger-Universal Weekly

will not be the cut-and-dried affair that most services of news films have been in

the past. It will mean a large local section

in every issue instead of a single standardized set of pictures sent out to all cities

alike.

The Universal is the only company employing the exclusive services of a cameraman in Philadelphia. Others rely upon "free-lance" aid. The EVENING LEDGER-Universal Weekly will have William J. Ganz chasing every big piece of news in town. From Mr. Ganz's "copy" a special edition of the general news weekly will be made up for the 185 theatres on the Universal's list in Philadelphia and neighboring

versal's list in Philadelphia and neighboring cities. The Evening Ledger-Universal Weekly will therefore have more of local interest in it than any other service.

Through an arrangement with Joseph S.

Through an arrangement with Joseph S. Klotz, the Universal has acquired motion pictures of the Doctor Dorsey Expedition, which traversed the greater portion of India, Japan, China, Mongolia, Ceylon and Persia. The films are of an educational and scenic nature, and will be released weekly in split reels under the Powers brand.

George Ovey, chief fun-maker of Cub-Mutual comedies, had been operating the lever all morning during the rehearsal of

a trapdoor scene. At noon, while the com-pany was grouped around the studio eating its pickles and beans, Claire Alexander and

Janet Sully skipped gaily across the set for a second Pimento sandwich. George, being a creature of habit, unconsciously yanked the lever, precipitating the girls 10

feet into a padded "dungeon." Unfortu-nately, the photographer was behind a cof-fee mug, instead of his camera, at the time.

Time: the morning after. Place: the

= "NOTHING BUT EDISONS" ==

the gathering of news films.

FILMS START TODAY

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PROVISIONS

PROVISIONS

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REFINED SUGARS

arket was quiet and unchanged. Quota-tirs fine granulated, 7.30@7.65c.; pow-.40@7.75c.; confectioners' A. 7.20@ sft grades, 6.55@7.50c. DAIRY PRODUCTS

DAIRY PRODUCTS

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POULTRY

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FRESH FRUITS

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Boles stocks sold fairly and ruled steady of moderate offerings. Quotations: Apples. bbl.—Winesap. \$1.50 \(\pi \) 4. Baldwin. \$1.67 \cdot 4.\$ Baldwin. \$1.50 \cdot 2.\$ \$1.25 \cdot 2.\$ Apples. Western. per box. \$2.17.5 \cdot 6.\$ Per crate. \$1.50 \cdot 2.\$ Apples. Western. per box. \$1.50 \cdot 6.\$ Per crate. \$1.50 \cdot 6.\$ Per crate. \$1.50 \cdot 6.\$ Per crate. \$1.50 \cdot 6.\$ Strawberries. Porto. Delaware. \$50 \cdot 10.\$ Strawberries. Porto. Per 4.\$ \cdot 6.\$ \cdot 10.\$ Blackberries. North Carobert 4.\$ \cdot 8.\$ \cdot 10.\$ Peaches. Fiorida. per car. \$1.50 \cdot 2.5 \$.\$ Watermelons. Fiorida. per car. \$2.50 \cdot 6.\$ Watermelons. Fiorida.

VEGETABLES

VEGETABLES

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Prudential Oil on Curb

NEW YORK, June 8 .- The stock of the ential OH & Gas Company, Ltd., was duced on the Curb today. The com-holds under lease about 13,000 acres ell and gas territory in the province of Berta, Canada. According to the presi-mt and general manager of the company, wells are producing approximately 40. barrels of oil in a month. The product sold for \$8 a barrel. The company is apitalized at \$1,000,000, all common stock. ar value \$1, of which 680,000 shares are

Theatrical Baedeker

SLPHI—"Major Barbara," with Grace series. A comedy by Bernard Shaw dealing in a manifican maker who wins his daughter or from Salvation Army works to a sance its shikesophy that poverty is a crime and the "armorer's faith" the only true one. Trackant bit of satire filled to the brim the philosophic discussion that bites deep the life of 1818. One week only. han by the Philopatrian Society as its than by the Philopatrian Society as its than reduction. George Cohan's familiar assuming comedy with music about the servent maid than New Rochelle. One week only. PEATURE FILMS

REST.—The Dumb Girl of Portici." with as Faviows. The famous dancer, with her nism of Russians augmented by photomeraps of the Universal Film Manufacturing sporation, appearing in an elaborate screen size of the old opera. "Massaniello." ILST.—Wednesday. "The Feud Girl." with sail barn. Thursday, Friday and Saturday, he Thousand Dollar Husband." with ancha Sweet, a Lasky-Paramount produc-

Dia. "The Busic Call." with Willie Col-fr. an Ince-supervised production for the sia program, running all weak.

Bia.—Wednesday. "The Law Decides."
Horry Morey, Dorothy Keily and Hobby day, a Vitaraph. V. B. E. production of rela. Thursda. Friday and Satur-The Seariet Woman," with Olga-wa. a Metropelitan production.

Wednesday.

Wednesday, "The Love Mask,"
Ridgeley, a Lasky-Paramount pic-gradus, Priday and Saturday, "The ring," with Mary Pickford, a Fa-cers-Paramount film.

Vednesday and Thursday, "Fute's a." with Mollie King Friday and "Hee Great Triumph," with Will-and Marguesite Snow. VAUDEVILLE

"Fruly Shattluck and Marta Golden cal comedy moments: Sorbys Bar-n Welch; Seven House Boy Minatrels as: Mr and Mrs. Norman Phillips. in to the Sweet" Sidney and Townley and Paulo; Howard's Hears, and buse Pictures.

"LOW VISIBILITY"-An Artist's Application of the Naval Term to Battles on Land



SCENARIO DEPARTMENT

LESSON 6-Construction by "Cut Back" and "Leader"

The Evening Ledger's Dally Scenario Lessons began June 3. They will be followed by a prize contest for a scenario to be produced in Philadelphia with a Philadelphia cast. Cut out and save all the lessons for future reference in the writing of your scenario.

The Evening Ledger will be glad to answer in its columns any questions dealing directly with points in the lessons and of general interest to renders.

By HARRY O. HOYT Head of the Metro Scenario Staff

however, necessary for continuity, and is used in other than "successary for continuity, and is

It would be natural to assume that

you will find that your story is tighter or closer woven, but because you have little

closer woven, but because you have little to "cut" to, you need more subtitles. As a rule, we would advise few characters and get them all together. The trouble with most authors is that they have their characters separated. You get the big dramatic action when there is the clash, when the characters meet. Keep them together.

We will suppose that you have an idea for a five-reel feature picture. Block out your principal scenes as we sugested last

week. Next fill in roughly the scenes that take place between your principal episodes, and then work out the continuity.

You will find that you must use leaders

Have you made all the characters natural

nat her actions might be misunderstood? (Tomorrow—Lesson 7—Heart Interest.)

QUESTIONS AND ANSWERS

PURPLE—Stick to dramas until you ave mastered them. Quite to the contrary

ploy comedy at this moment.

M. F. M.—The editor of the Scenario De

an F. M.—The editor of the Scenario De-partment cannot recommend any text-books on photo-play writing. However, the books most frequently mentioned are those writ-ten by Epes W. Sargent and Wm. Lord Wright.

Negro Held for Theft of Microscopes

Samuel Potts, a negro, living at 1208 Potts street, an assistant janitor at the Woman's Medical College, at 22d street

and West College avenue, was held in \$400 ball by Magistrate Beaton at the Central Station this morning, charged with

stealing four microscopical instruments, valued at \$450, from the college. The instruments disappeared on May 30, the same day that Potts is said to have left

the place. They were recovered in loan offices and were identified today by Miss Esther M. Well, who is connected with

THE WEATHER

For eastern Pennsylvania and New Jer-ey: Partly cloudy tonight and Friday, with probably occasional showers; not not change in temperature; light variable

winds.

A disturbance of moderate energy developed over Virginia yesterday and moved northeastward off the coast, while the western storm made an unusual retrograde movement to the northwestward and is central over Wisconsin this morning. Under the influence of these disturbances showers have covered the Middle Atlantic States and southern New England, the Lake region, and the upper Ohio and upper Missisajppi valleys during the last 24 hours. The temperatures have remained nearly stationary, with a moderate deficiency in nearly all districts.

Dearly all districts.
TEMPERATURE AT EACH HOUS.

8 1 1 10 11 12 1 2 8 4 8 60 61 61 62 82 82 63 83 63 1

WASHINGTON, June 8

the college.

winds

Have you made the locations real? Do you think the audience will be in loubt about any of them? Are the actions of all your people logical?

at various points to overcome a "jump.

ust examine it critically.

and human?

On a more careful examination you wil find that you can make two pieces of ac-tion simultaneous and by cutting from one to the other you will do away with leaders. Having your story now all together, you

house to his office.

space of time.

CONTINUITY, as pointed out yesterday. pearls of the story. The closer you weave your plot the easier it is to obtain continuity, as continuity is, after all, but a relative term. If you have lapses of time in your stor;

you are bound to have difficulty in mechan ical continuity. You must have leaders, or subtitles to get past or over the holes, sucexpressions as, "Later." "Two years later," "The next day," etc., are not used as much as formerly. We now try to get away from hackneyed expressions and use something different. We try to avoid giving the impression of such abrupt transitions, unless necessary to the action of the story.

on the morning of a certain day we might say, "The next morning." If instead we say, "The next morning." If instead we use a leader such as "A summer's dawn," we get away from the stereotyped leader. Or, if we are to show an abduction attempted, we might say "Shadows on a sum-

tempted, we might say "Shadows on a summer's dawn."

In this way we keep in the spirit of the action to follow without giving the action away. If the hero overcomes difficulties in darkest Africa and returns to New York to his sweetheart, the easiest way out would be to show him leaving Africa and then use a leader. "Two months later." Then we would show them reunited in New York. Suppose, instead, we say. "At the end of a perfect day." The audience will realize that time has elapsed sufficient to get him back to America. We see the girl waiting, and he walks into the room.

Juotations from poems are frequently sed because they are beautiful. They lend atmosphere to your story. We use them also when the plot of the story is compli-cated and too large to develop properly in

Instead of 20 scenes to develop a situa Instead of 20 scenes to develop a situa-tion convincingly, we can use two or three with something poetic in leaders to carry out the idea. Usually this occurs in the counterplot. We develop the principal characters carefully, but have not the space to develop characters in the counterplot.

Suppose that something vital to the plot requires, that a certain character in the counterplot take a strong stand for prin-ciples or convictions which he helds. We have not time to show in action why he has such convictions or principles. we must make this character consistent.

We use a poetic subtitie or leads once or twice, and the character of the man is

In a recent picture this was illustrated. In a recent picture this was illustrated. The picture had to get over the fact that a man, while grasping and cruel in many respects, had a warm heart for little children. He was not one of the principal characters in the play, but at a certain moment this one weakness for children destroyed the plans of one of the principal characters.

characters.

It would be difficult to imagine a man who brooked no inteference in his plans weakening in such a moment unless we had planted firmly the other side of his character. This would require several enes to work it up convincingly.

when the man was introduced, there appeared the following leader, "In a mansion of gold, a soul cried out for peace and happiness, and the caress of a child to still the ache of the lonely years."

The title can be improved upon, but the audience knew what this hard fisted old man was like. They knew his heart. A scene or two with children came later, and the audience looked for the tenderness and found it.

found it.

To get back to continuity once more. The leader or subtitle will the your story up, but, even so, a story may be "jumpy." It will not do to make too many passages of time or you will never get action in the story. The audience is always waiting for

If will not do to make too many passages of time or you will never get sction in the story. The audience is always waiting for something to happen, and if it takes you to the middle of the last reel to establish your characters and your premises the audience is but mildly interested in your action or your dramatic scenes.

They are tired of the long-winded prelude to your story. It is the same as though you were about to tell a story and prefaced your remarks by saying. "In order to understand this story you must know that Blank is a banker and Bunk is a lawyer, and Mrs. Blank is a society woman and Mrs. Blank's maid came from France, where Mr. and Mrs. Blank met hor at Cannes." etc., etc. Your auditor would probably get tired trying to keep the characters straight, and the point would be lost in the mass of explanations.

When you come to the climax of the story, you use the "cut-back" or "flashback" to keep your continuity perfect. If you use leaders here you destroy the illusion. The audience is forced to read something when they want to see the action. If the villain has the girl locked in a room beside a keep of powder, with lighted fuse attached, the audience doesn't want to read about the hero, having finished his work in the city, starting to call on his sweetheart.

heart.
Get all the explanations of this kind out of the way before the fuse is lighted. Plash to the hero coming and "cut-back" to him, getting nearer as the fuse gets shorter. The old Riograph pictures used the "fashback" more than we do today. Our stories particularly the large feature pictures are not nearly so majodramatic.

MEMORIES OF COLLEGE DAYS MAY BE REVIVED BY PHONOGRAPH CONCERT

"Old Grads" Can Enjoy Alumni Night at Home if Circumstances Prevent Getting Back to Campus at Commencement-The Week's New Records

By the Phonograph Editor

for this favorite dance.

In the Jaudas' Society Orchestra's "Vir

ginia Reel" three of the oldest and best-

"Hezekiah," by the National Promenade

BROADWAY HITS ON COLUMBIA

theatre every night for the past few months, and one of the popular hits from it is "On the Shore at Le Lei Wi." It's a catchy fox trot—the kind that an or-

chestra gets a request for on an average of every 15 minutes and that a fellow with

For the person who is right up to the minute there's a new Columbia record—a

gether a very satisfying record for easy entertainment on summer nights.

"When Cupid Calls," the "surprise" hit from the popular "Sybil," is included in

is a swinging, dashing, clever piece of music—splendid singing and original in-

VICTOR

Record

Write or call TODAY for a copy of this beautiful illustrated de-

PHONOGRAPH CO:

Dance

Book

Free

booklet. It is

worth having

-a copy is

yours on re-

quest.

17 South Ninth St.

Prominent

Photoplay Presentations

WEST PHILADELPHIA

OVERBROOK 63D & HAVER-

The De Havens in 'The Mad Cap'

"Peg o' the Ring"

BALTIMORE BALTIMORE AVE

Henry Whitmore in The Man Wh

Van Dyke Brook in "A Caliph of New Bagdad"

Frank Keenan & Mary Boland in

"The Stepping Stone"

GARDEN 53D & LANSDOWNE AVE.

Barbara Tennant in 'The Butterfly'

Mary Page Serial

WINIFRED GREENWOOD in

"LYING LIPS"

KEYSTONE HTE ST. AND LEHIGH AVENUE

"IRON CLAW" Pictures

VAUDEVILLE and

NOSTH Broad Street Casino BROAD BELOW ENIS EVENINGS THE AND B

EUREKA SOTH & MARKET STS.

a whistle just can't leave alone.

ounter-tenor solo-"There's a Heart for Every Light on Broadway." is one of the really popular hits-alto-

"under the the new issue of Columbia records. Here

"Very Good Eddie" packed a Broadway

well as a good dance number.

THIS season of commencements the old bers of the operatia, played by Jaudas' Society Orchestra in waltz rhythm especially for dancing. The three selections used are countless campuses, by the "gate," at the We used to build the story up to the melodramatic situation and work up the in the order given "Teach Me to Smile, "Who Is She?" and "Let Us Dance." "fence" or on the "steps." The fresh young suspense by cutting to various characters in the act of villainy or heroism. The "cut-back" gave vitality to the old so-called "chase" pictures and made them popular. voices chant the familiar melodies of alma The "Universal Fox Trot" is arranged or Vess Ossman's Banjo Orchestra. For mater's particular song and the choruses foot-tickling dance music nothing can beat a banjo. Joe Rosey's "Universal Fox Trot" is one of the best numbers written of the favorite ballads of yore piece out the When we come to the article in suspense and the "punch," we will illustrate the value of the "cut-back" in detail. It is,

avoid a leader, as illustrated in a previous number, where we cut to intermediate ac-tion to give a man time to get from his

of the favorite ballads of yore piece out the impromptu program.

Commencement, with its attendant class reunions, is a magnet that draws loyal alumni 'cross continent and over seas to be on hand to slap the "boys" of bygone times on the back, even if one of them is now Judge and another doctor and still another the Hon. Mr. Something or Other. All distinctions are leveled when the college anthem floats out on the breeze.

Sometimes it is not possible to traverse the miles that intervene between the home town and the eims or maples that shade the old recitation hall or the ivied commons. But there is no reason why, when the season is here and the mood upon the "old grad," that he should not have an alumninght at home and by means of the phonograph revive old times and old scenes. Not story in which all the action takes place within the space of a few hours would be the easiest to handle. If a story could be written of sufficient dramatic strength, it would be, but the difficulty lies in the fact that we usually have to give some details concerning the characters or situations that concerning the characters or situations that occurred prior to the opening of the play. Whenever we find a story taking place within, say, 24 hours, we usually find that our story is the climax of situations that have developed before. In other words, graph revive old times and old scenes. Not only can the melodies associated with one's own college be found in the records, but the old fashioned tunes that are perennial in apthere are few big dramatic plays that can originate, develop and culminate within that

peal that the glee club used to sing can be added to the program. Springtime, college reunions, the memory of balmy evenings when a "bunch of the old boys" used to wander and warble and all that sort of stuff; when one just wants to hear the good old harmonies even if business and the baby do keep one from "going back"—these are all to be recalled.

There's many an "old grad" who will enjoy reviewing his troop of college memories as they come maching by to the tunes now available. Some have orchestral ac-companiment; to others there is no accompaniment, just the fine old harmonies as one used to hear them when the crowd col-lected on "chapel steps" or "under the

elms"; songs that set a fellow back on the path of life some 15 or 20 years.

For "Old Penn" the record catalogue has several numbers, and none of her graduates who are kept by business or family reasons from being in the "Big Quad" and on Franklin Field next week need be and on Franklin Field next week need be minus memories that will restore College Hall and Dental Hall, Franklin Field and the Houston Club vividiy to the mind.

The two favorite undergraduate songs that have cheered.

that have cheered many a Penn eleven to that have cheered many a Penn eleven to victory on Thanksgiving Day and other triumphant occasions are combined on one Columbia record (A 1574). These are
"Alma Mater" and "The Red and Blue."
both sung officially by the University of
Pennsylvania quartet. The Victor has the
University hymn, "Hail Pennsylvania," and
"The Red and Blue" on a single record
(17384).
For Harvard men the Victor doubles Is there atmosphere to your picture?
This requires detailed study. Say to yourset: "Would Helen go to John under these
circumstances, or would she make further
inquiry, or would she be afraid if she did

(17384).

For Harvard men the Victor doubles "Fair Harvard" and "Johnny Harvard" (17413), by the Orpheus Quartet, and also "Good Night Harvard Men." by the United States Marine Band and "Wheop It Up March" by Pryor's Band (17503). This should be enough to set the pulses beating and the feet keeping time of all loyal sons of the Crimson. For them, too, the Columbia has recorded a Football Song Medley and "Sparkling Piper Heldsleck" (A 1049), by the Harvard Glee Club Double Quartet and the same vocal ensemble sings for this company "Johnny Harvard" and "Here's a Health to King Charles" (A 1048).

The Princeton "Cannon Song" and "Step to your statement, comedies are harder to write. It is the same in writing vaudeville sketches and plays. There is always a market for good comedies, for they are always BYROM—Be careful to keep your com-edy out of your big dramatic situations. Comedy has its place in the serious drama. but it is sometimes harmful, and the dra-matic climax may be wrecked if you em-

Health to King Charles" (A 1948).

The Princeton "Cannon Song" and "Step Song" are both on one Columbia record (A1958), sung with genuine spirit by the Nassau Male Quartet. The Victor contributions are "Old Nassau" (16,869) and "Orange and Black" (16,873), both sung by Reinald Werrenrath, the distinguished sections are supported by the Haydon Quartet. arttons, supported by the Haydn Quartet. Music should be harmonious and rivalry confined to sports, and in recognition of this confined to sports, and in recognition of this principle the Victor people have coupled the "Yale Boola" song, with the first record by Werrenrath and "Lord Geoffrey Amherst," the Amherst song, with the second. They also offer the "Boola" song in March arrangement by Pryor's Band (18,429), and wearers of the Blue also have "Men of Yale," march, by Pryor's Band; "Ell Yale" and "Dear Old Yale," both by the Haydn Quartet, on a single record (18,713). "Lord Geoffrey Amherst" is on the Columbia list. coffrey Amherst" is on the Columbia list embined with "Cheer for Old Amherst

(A1182). CA182).

Old Cornell is represented on the Columbia by "Alma Mater" and "Cornell" (A1803), sung by the Ithaca Glee Club. The Victor lists songs of Weët Point and Michigan, and the Columbia those of Wellesley, Tufts and Williams. Of general nature are the former's "College Medley," by Jack Norworth (80014), and "College Lifts," march, with vocal chorus, Victor Orchestra (16112) and the latter's sets of college medleys on one record (A 8815). Sentimental and humorous memories will flock to mind at various recordings by the Edison, Victor and Columbia of such old ditties as "Upides," "Jingle Bells." "Sweet Genevieve," "Bring Back My Bonnie," "Alice, Where Art Thou," "Darling Nellie Gray," "Drink to Me Only with Thine Eyes," "Juanita," "Sally in Our Alley," "Spanish Cavalier," "Ben Bolt," "It Was My Last Cigar," "White Wings," "Bohunkus," "Old Dog Tray."

SOME EDISON DANCE MUSIC. Old Cornell is represented on the

SOME EDISON DANCE MUSIC. Three waltnes from "The Girl Who Smiles" is an Edison offering that gives a lot for the maney. "The Girl Who Smiles," with Eve Tanguay as the star, was one of the musical councily successes of the season. On this report is a special arrangement comprising three of the leading numstrumentation. This is next to having the charming Julia Sanderson herself sing, "When Cupid Calls." VICTOR CARUSO RECORDS

By A. E. Hayward

Now that the lyric and opulently voiced Caruso has left American opera houses till the fall restores his golden tones, the Victor supplies them in satisfying re-creation. He supplies them in satisfying re-creation. He sings very beautifully "Luna d'Estate"; "Summer Moon," a folk ballad which has modern artistic touches. "O Sole Mio." the Neapolitan song, represents Caruso at his best, his voice free from the stridency which sometimes marks it in opera.

For the Victor Mischa Elman has at ranged Weber's melodious and pastoral "Laend'licher Tanz" ("Country Dance") and his violin interprets it with splendid art-

istry.

Alma Gluck is represented by a new recording, that of Musetta's coquettish and captivating song from Puccini's "La Boheme." It is fetchingly rendered. ANSWERS TO QUERIES

ANSWERS TO QUERIES

A. W. P.—The Russian national anthem is found for your Victor in Marcel Journet's rendering. One stanza is sung in Russian, the other in French. You are right in believing that the melody has been used to set a college hymn; right here at home—the University of Pennsylvania.

L. C. D.—The Columbia Stellar Quartet sings all the numbers. known reels in the world are given in medley. In the order played they are "Irish Washerwoman," "Rory O'More" and "Pop Goes the Weasel." The record is especially prepared for dancing the "Virginia Reel" and is ideal for its purpose. sings all the numbers.

TOPPY.—Bonci is singing for the Edison.

Also Alice Verlet. She has not been heard
in opera in this country. Orchestra, is an old-fashioned cakewalk— one of the kind that we used to hear be-fore tangos and turkey trots came into vogue. It makes an interesting record as Red Bank Lumber Factory Burns RED BANK, N. J., June 8 .- Fire de-

\$75,000.

Waters & Osborne's sash and blind factory and lumber shed here today. Loss,

Time: the morning after. Place: the studio yard. Dramatis personae: One sweet young thing and William Duncan, Vitagraph leading man and athlete. Sweet young thing: "Oh. Mr. Duncan, how did you like it last night? Wasn't, it great?" Surprise on Duncan's part—then warming up to a favorite subject: "Well, the first two bouts were pretty fair—but the rest two bouts were pretty fair—but the rest was not up to much." "Why. Mr. Duncan—what do you mean?" "Huh? Why, the fights at Vernon, of course." And a shocked young lady explained with much dignity young lady explained with much dignity that she had referred to the Shakespeare revival, not the horrid old fights!

> **EDISON** "B. and B. Service" Means

The New

Blake & Burkart 1100-1102 Walnut St.

Prominent Photoplay Presentations

Stanley Booking Company

THE following theatres obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING COMPANY.

ALHAMBRA 12th, Morris & Passyunk Ave. Matt. Daily at 2; Evgs., 7 & 9. Paramount Pictures TYRONE POWER IN "THE EYE OF GOD" "SECRET OF THE SUBMARINE" -24 Episode

ARCADIA CHESTNUT BELOW 18TH Willie Collier, Jr., and Anna Lehr

APOLLO 52D AND THOMPSON MATINEE DAILY

Alice Brady in "Tangled Fates"

BELMONT Mats. 1:30 & 3:30, 10c. Evgs. 0:30. 8, 0:30, 15c. Mary Pickford in "THE ETERNAL GRIND"

GOTH AND CEDAR PARAMOUNT THEATRE Harold Lockwood & Mae Allison

FAIRMOUNT 26TH AND GIRARD AVE. BLANCHE SWEET in

FRANKFORD 4711 FRANKFORD AVENUE VALLI VALLI in "HER DEST OF HONO

56TH ST. Theatre DAILY Del. Struce. Evgs. 7 to 11.

DOROTHY GISH in "Supad Rocks the Beat" CHARLES CHAPLIN in "POLICE"

GERMANTOWN STOWN AVE MARGUERITE SNOW in

GLOBE SILOR KIMBALL ORGAN LENORE ULRICH in

GIRARD AVENUE THEATRE AVENUE F. X. Bushman & Beverly Bayne THE HALF MILLION BRIBE

Great Northern BROAD ST., ERIE & MARGUERITE CLARK in

IRIS THEATRE BIAG KENSINGTON PAULINE FREDERICK in

JEFFERSON 29TH AND DAUPHIN Charles Chaplin "POLICE"

KNICKERBOCKER FORTIETH EMILY STEVENS in

LAFAYETTE 2014 KENSINGTON AVENUE EMELIE POLINI in

LEADER FORTY-FIRST AND LANCASTER AVENUM EDMUND BREESE in

LIBERTY BROAD AND COLUMBIA NORMA TALMADGE in

LOGAN THEATRE 4810 N. BROAD OLGA PETROVA in

LOCUST 52D AND LOCUST Mats. 1:30 & 3:30, 10c. Evgs., 6:30, 8, 9:30, 18c. Mollie King in "FATE'S BOOMERANG"

Market St. Theatre STREET
METRO Presents OLGA PETROVA In
"PLAYING WITH FIRE".
See "FEG O' THE RING," every Wednesday ORPHEUM GERMANTOWN AND CHELTEN AVES.

Anita Stewart in "The Suspect" PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.

Geraldine Farrar & Wallace Reid PARK RIDGE AVE & DAUPHIN ST. H. B. WARNER in

"THE BEGGAR OF CAWNPORE" PRINCESS 1018 MARKET STREET

Mary Anderson in "MISS CHARLES CHAPLIN In "POLICE"

RIALTO GERMANTOWN AVE.
AT TULPEHOCKEN ST.
House Peters & Mabel Van Buren THE GIRL OF THE GOLDEN WEST REGENT 1634 MARKET STREET HUMAN VOICE ORGAN

OLGA PETROVA in

RUBY MARKET STREET BELOW THE STREET VALENTINE GRANT in

SHERWOOD HITH AND BALTIMORE KITTY GORDON in

SAVOY 1211 MARKET VITAGRAPH PRESENTS

Dorothy Kelly in "THE LAW DECIDES" TIOGA 17TH AND VENANGO BTB. Billie Burke is "GLORIA'S ROMANGE" And "THE CHORALGELO" (Celestial Music)

VICTORIA MARKET ST.

OLGA PETROVA in

STANLEY Blanche Sweet in CONTINUOUS THE THOUSAND.